

STREET FIGHTER



**Traditionalist
Archetypes**

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The Japanese videogame franchise "Street Fighter" especially in its earliest incarnations is a presentation of the perspective of the Japanese as regards the world situation up to that time, future prognostication and an evaluation of the 'Other'.

The various characters within the microcosmal scenario or context of a world tournament serve to illustrate the reality of life within the mundane plane, the reality of race war and the inevitability of conflict between the diverse groups on the earth, their historical role; mission and destiny. Of course given that the videogame was a presentation of a Japanese perspective and moreover an Americanized (ie.judaized) Japan subordinate to world Jewry if only to a degree the game is, perhaps under the influence of Jewry, an inversion of the reality of world historical events and of the realities of this world. Hence it must be understood to be a simulacral reality, appropriate enough given its 'virtual' nature, as a representation of a representation.

Regardless of the diabolical influence of jewry the game manages to reveal at least a partial truth and not a complete inversion with the hybridized consciousness of the Japanese manifesting itself "through a glass darkly", the mixture of the Aryan Ainu and indigenous oriental people creating a lack of consistency and resolve as regards their adherence to Truth, perhaps an incapacity to understand or fully comprehend Truth. This is revealed in the cartoon He-man wherein beast-man (the non-white) dwells in illusion (maya) and He-man (the Aryan) dwells in Eternity.

An overview of the storyline gives insight into this inversion or distortion of "The Truth". Shadowloo (often translated 'Shadowlaw') is an international terrorist drug cartel that seeks world domination and power and is headed by a figure who appears reminiscent of Adolf Hitler. The archetype already can be seen to be inverted with Hitler being portrayed from the Judeo-Christian-egalitarian-liberal-humanist perspective as 'evil', the archetype of 'the shadow'.

The inversion lies (and 'lie' is the appropriate term) in the fact that Hitler was the archetype of Traditional values, of the higher man (Aryan), of the hero (Virya), the self-sacrificer, he who elevates and creates a spiritualized world through emphasizing the noble and good in the classical sense and if not eliminating them at least not elevating the weak and defective so that they can't displace their betters. Adolf Hitler, being a representative, an archetype, of nobility, was and is the light of the black sun shining upon the earth and was wholly against the usage of drugs and other substances to tear down and destroy others. This transposition of roles with Hitler (the good; gut; the goth; the got-deriving from the gods) being defiled and portrayed as a mere head of a drug cartel is characteristic of Jewish black magic. It is in fact the Jew who is this figure while the Aryan is he who elevates and improves the lives of his own and indeed of others if overall harmonious and beneficial for the higher man.

The character of M. Bison (who was originally called 'Vega', named after the star Vega from the Lyrean constellation, hereafter referred to by the character's original name) is more representative in his behavior of the Jew, the 'organic lie' as Alfred Rosenberg referred to him. The jew is largely in control of the international drug trade and has as his motive the elimination of all of those people who are sufficiently healthy and strong to resist his despotic influence. Hence the inversion of the character of 'M.Bison' or Vega is a characteristic

scapegoating tactic on the part of Jewry in the latter's attempt to transfer their sins onto those they hate (and hate because they represent a mirror which reminds them of their inferiority and which they accordingly seek to smash).

The character of Vega (M.Bison) represents the archetype of Aryan man as viewed from the frog perspective of Judeo-Christianity and what would be called 'evil' within this chandal creed of the untermensch (the jew). Vega is a star in the Lyrean constellation and is a star which will, during the Aquarian age (an age already upon us) become the polestar that will replace the current polestar around which the earth revolves forming the swastika of the new age. Hence the connotation to Nazism and the swastika are implicit in the name and character of Vega.

The figure of Vega, his physiognomy, his skin tone and behavior, are all characteristically Germanic: he is a square-jawed figure with a high forehead and centered eyes, the eyes of a predator, aesthetically representing the Aryan archetype though perverted with a violence which is embodied in his 'psycho power', the Vrill or Odic force, This is the force of the black sun of which it is a distorted representation, the radiations of the black sun from the pole of the hollow earth and the hidden sun, the central sun of the galactic center.

The star of Vega has the characteristics of Venus and Mercury according to astrological lore in the ancient almanacs and was referred to in vedism as a star of good omen that led to the vanquishing of the Asuras, the dark forces who are bound up with Jewry. The former position of the polestar is occupied during the time of Atlantis hence connoting the Atlantean origin of the Aryan race and its supplantation from that position occurring simultaneous to the fall of Atlantis. The cycles of time dictate a new advent of this star ascending in the Aquarian age.

That Vega has the characteristics of Venus and Mercury is also noteworthy as Venus, being Lucifer, refers to the transcendent nature of the Aryan and Mercury being a star representative of wisdom and intellect connotes this property of the Aryan as well. Associations with Saturn and Jupiter also apply, meaning it is a star of expansion and power as well as restriction and control. The gray green uniforms of the national Socialists connote Saturnian restriction, death and limitation within the aeon of Pisces but, as in the case of the totenkopf symbol they wore, a resurrection of the Virya or hero through combat against the evil tide of the Demiurge in the age of Aquarius, a liberation of Saturn from the dark forces who have the planetary archon Krodo/Santur/Saturn enslaved by the ice rings which are surrounding it, already melting by the Christ Ray and the second coming of the Christ, the black sun (i.e. the increase of radiations from the galactic center through the next stages of the Manvantara). Vega being one of the brightest stars in the sky is the light of the North, of the Golden age which will reappear in the coming age which is already upon us.

The portrayal of 'Vega' as something malevolent or negative in the game streetfighter is a typical inversion of beastman expressing his jealousy of the Aryan through defilement tactics. Either this or the Japanese videogame developers were attempting to portray the Nazis as represented by Vega as having perverted the gnosis of star lore and put themselves on a pedestal unjustly or at least having unjustly treated others and thus having been 'evil' in the Judeo-Christian sense.

Vega's appearance in a red and blue uniform are connotative of the impassioned nature of Mars (the red planet), of anger and aggression; the Saturnian colors of his gray cape; the spiritual color of his blue stripes with steel armor plating further connoting Mars and the Martial element. Red and blue also perhaps connote the Ida and Pingala nadis of the occult anatomy with the white Shushumna replaced with a grey cape for a failed integration of the soul. The metal greaves worn over the German jackboots are an allusion to the Germanic knight of the Ghibellines and the Hohenstaufens; of Frederick Barbarossa. Hence the inversion of the Aryan superman into a stereotypical character of Judeo-Christian 'evil', a dark: violent; malevolent force which delights in conquest and power and the supersession of others. The reality of the Aryan superman is otherwise: a figure who conquers and dominates to enhance and elevate all sentient life on earth which has merit and demonstrates it through its will to power and superlative merit and talent or that which serves that which has merit and talent. Thus creating greater rather the lesser overall harmony in earth.

Another member of Shadowloo (Shadowlaw) is Sagat, a Muay Thai fighter from Thailand whose fight orients around self-development and achieving excellence as a warrior figure. The character is portrayed in the game as having flaws meaning his inherent defect centers around his lack of higher focus or direction of willpower, presumably toward the heaven world of Spiritual heights. Because of his focus on the personality and temporal power (becoming Emperor of Muay Thai) rather than focusing his consciousness on the higher states of being.

He is portrayed as having lost an eye (hence having a lack of vision) in the midst of combat within the material plane and can be likened to the figure of Wotan who sacrifices an eye for wisdom only inverted, sacrificing wisdom for temporal power and reputation. Hence can be seen yet another inversion of reality with the fact of temporal power being associated with a lack of wisdom which is false as the two (spiritual authority and temporal power) are bound up with one another and not separable.

Hence the portrayal of he who seeks temporal power as blind, lacking in wisdom, can only be said to be accurate to the extent of the lack of either of these modalities of human activity. Here yet again the implied criticism of they who are oriented toward worldly goals and objectives only bears a discordant ring and not the ring of Truth. Sagat is representative of Wotan fallen and being Thai is historically associated with primordial (Theraveda) Buddhism which is astrologically correspondent with Mercury who is Wotan (Buddha being the mercurial archetype and saffron or orange being a color astrologically correspondent with Mercury) and which is associated with intellectualism: the cunning of reason and wisdom. The name Sagat means 'blocker' in Thai further underscoring the inversion of the mercurial archetype, as rather than an attainment of wisdom, an obstruction or blocking of wisdom through worldly orientation.

The orientation of Sagat is one initially while under the influence of the international drug cartel 'Shadowloo' of a temporal focus and later, after presumably having an epiphany of sorts, he shifts his focus toward fighting the fight outside affiliation with Shadowloo and hence fights the 'greater jihad' rather than the lesser, overcoming his previous limitations through an imminent transcendence working within his Tradition and not allowing himself to be overcome by an obsession with temporal power at the expense of his True will.

His decision to shift his focus however was not made out of a moralizing choice to conform to so-called 'ethics' as he, being of a mercurial Buddhist orientation had obtained a state 'beyond good and evil' and thus chose to follow a higher path of self-overcoming not self limitation. Thus can be seen in this story of Sagat the ethics of aristocratic nobility entering in or rather revealing themselves on the part of the Japanese creators who, in spite

of the American (Judeo-Christian-freemasonic-Anglo-American Zionist Empire) influence manifest their authentic Japanese character through this figure.

The Muay Thai fighter Sagat also is a representation of Thai Tradition and his Muay Thai trunks being blue and orange but more blue than orange connote a transitioning away from the influence of the previous age of Pisces with the external sun (orange) radiating its rays off the Earth's surface (and hence appearing orange-yellow) toward the emanations of the black sun (blue) in the age of Aquarius, the true color of the sun, and shifting his focus away from the cunning of reason toward higher spiritual gnosis (buddhi manas, the spiritual or Buddha mind which the color dark blue connotes).

That Sagat has a shaved head not only connotes the tradition of Thai fighters but that of Theravada Buddhist monks and thus his transition from a corrupted and under-developed form of praxis through affiliation with Shadowloo toward an independent path, the path of enlightenment and the doctrine of awakening through Buddhistic ascesis. It is a known fact that fighters, like Buddhist monks, practice the retention of semen in order to work up their vital force (kundalini) toward the higher energy centers and for the purpose of increasing vril, Chi, the life force by whatever name it may be called. Sagat unifies the opposites of spirit and matter as a Luciferian being and attains a state of enlightenment through that means. The active nihilism of Buddhistic spiritual practice has its counterpart in Sagat's martial arts practice with the temporal power of the Kshatriya warrior united with the spiritual authority of the Brahma under the rays of the black sun in the new Golden age.

Balrog whose original name was M.Bison (named after Mike Tyson the negro-American boxer of fame and infamy) is an affiliate of Shadowloo representative perhaps in the mind of the Japanese as one of the slave minions of the dark forces of the earth. This is a recurrent theme in much of Jewish propaganda such as in their pop cultural racially supremacist cartoon from the 30s 'Superman' and the episode of 'Superman versus the Klan' wherein the Ku Klux Klan is portrayed in the setting of 'darkest Africa', undergoing various voodoo rites with the 'Savage' negroes. Thus a "secret relationship between blacks and Nazis" is established when the reality is "The Secret Relationship Between Blacks and Jews" as outlined in the book of the same name by Louis Farrakhan.

Hence the Aryan is associated with the 'Savage' of Africa connoting an 'evil' association in the Judeo-Christian sense, an association with the Obea and the Wanga thereby aspersing the Aryan and indeed to some extent the negro. This theme is represented in Street fighter by its Japanese creators and the thug of Shadowloo, a negro, is portrayed as a crude boxer, violently assaulting all and sundry. The negro 'Balrog' whose name may also connote the Balrog or cacodemon as portrayed in Tolkein's work is also portrayed as a dirty fighter, a sneaking and mendacious figure. The morality (according to Judeo-Christian moralism) of Balrog is yet another aspersion against negroes and their lack of regard for this particular brand of ethics, being of a more Titanic character exemplified in the pugilistic style of Balrog, throwing haymakers and low blow knees-all gestures of directed force, a direct projection of will-to-power again against all and sundry.

Vega (whose original name was Balrog) is yet another figure who represents one of the axis powers of World War II, that being Spain. He is a narcissistic sociopath which is apparently a trait ascribed to Spaniards by the Japanese, the Spanish having been active in colonial exploits in the Orient for centuries and yet having failed to solidify any base of operations there unlike other more powerful nations such as the French (Indo-China) and England (Taiwan). This might be an implicit slander against the Spanish for their lack of capacity ('not playing

with a full deck') in their conquering endeavors. This view is also suggested in the videogame "Tenchu: Stealth Assassins" with the stage of the Spanish pirate captain being killed by the traditional Japanese samurai.

The vanity of the Spaniard is affirmed to exist in the character of Vega (which is also a trait of this star if poorly aspected in the natal chart) is shown in his effeminate manners and his mask behind which he hides. Vega is a Shadowloo assassin and in the Street fighter animated movie he is portrayed as a sadistic abuser of women, a sado-masochist who merges the sex and death archetypes of 'eros' and 'thanatos' into a negative form of animosity toward the 'Other'.

This character of the Spaniard may very well exist to an extent and may be attributable to the inclusion of semitic blood through the Moorish invasion of Spain and its occupation and intermixture with the Aryan Spanish over centuries. The concomitant hybridization of these two groups to at least a slight extent has led to a character of the fallen nature which is what led to the destruction of the Spanish Empire through over-reaching. The case of Francisco Pizarro and Lope de Aguirre in the latter's search for El Dorado revealed a questing nature of the Aryan but also his hubris. That Vega is portrayed as a bullfighter further connotes a masochistic hubris of personality within this Spanish archetype. Perhaps the arrogance of the character Vega is a representation of this trait of the Spaniard as well?

Another affiliate of Shadowloo which creates confusion as to types-who Shadowloo represents entirely-the Aryan or the Judeo-Masonic cabal who rules behind the scenes (perhaps representing both as two sides of the dialectic of the 'enlightenment?'), is the character of Zangief, a stereo-typical Russian 'man of the people' or working-class hero. Zangief's appearance connotes the atheistic ideology of communism: titanic; crudely materialistic and oriented around machines and industry as the level of Zangief shows being situated in a military armaments factory. This also implicitly critiques the cthonic warlike quality of the Soviet conveying that such an ideology leads only to the application of force of the lowest density, a spiritually hollow and vacuous world of lead in the age of lead, of lowest vibrational frequency. Zangief is portrayed as a relatively unintelligent brute with a slavish (slav?) disposition servile to Vega (M.Bison) the boss of Shadowloo. He is a representative of the typical 'worker', the mass man of the Jew world order, whose animal mind (kama manas) preponderates as he has no higher ideal than metal and machines; 'work', despising all higher forms of culture and forms of life. His animal mind is further underscored by his angry visage and hairy body as well as his minimal garments being only a pair of red brief-style trunks connotive also of the martial element, the muladhara chakra.

The figure of Blanka represents the Brazilian South American mongrel 'beast-man'. He is a feral creature who has purely animalistic qualities and has no capability of speech (articulation; logos; no conception of God) but can only grunt like a brute. Even his fighting capacity is animalistic, entailing biting and the emission of electrical discharge, a shamanistic lower magical assault against 'the Other' opponent. Plinio Salgado, the founder of the Brazilian Integralist party, was a half-breed of predominantly Portuguese extraction who sided with Adolf Hitler during the second world war and thus Blanka (Blanco? White?), may be a mockery of this figure and his hybridized nature. Columbia, the major manufacturer of cocaine and Venezuela also sided with Hitler amongst other South American nations, but most were largely neutral or untrustworthy allies owing to the treacherous Catholic Church's influence originally installed by the colonialist Portuguese and Spaniards. These colonists were led by their Jewish controllers to sabotage the pre-existent Aryan empires of Machu Picchu; Teohuanaco and Tenochtilan, taking advantage of the pacifism and altruism of the natives and mass slaughtering them in the name of God, the Demiurge, the Lord of Jewry. Hence the portrayal of South America in the character of Blanka

is an aspersion of the attempt on the part of the Catholic Church to impose upon all its levelling equality and dragging down all into a state of arrested development.

The character of Rolento represents a characteristically militaristic 'American patriotard'. Though his name is Italian and he has connotations of a Mussolini archetype he is apparently German-American and an opponent of Shadowloo. Like a typical Anglo-American Zionist his claim to opposing the 'evil' of Shadowloo is largely a pretext for his own imperialism and thus constitutes a critique of the hypocrisy of the Judeo-Christian Zionist and his militaristic propensity even if servile to Jewry and the latter's slave morality (a morality of hypocrisy as Jewry and masonry purport to be humble servants of 'their' G-d while being extremely arrogant, and purporting to be altruistic while being instead the antithesis, extremely egotistical).

Rolento is a negative and thus true representation of the 'green beret' of the Vietnam vet patriotard variety. His beret is red connoting martial qualities in an astrological sense partaking of the qualities of violence and aggression. The color green connotes Venus and harmony, the heart or anahata chakra and red the base or muladhara chakra which the Anglo-American empire represents as the golem of Jewry, which Rolento typifies as its archetypical figure. His solid white eyes either connote a zombie-like character so common amongst the mind-controlled American cattle (goyim) or an aspiration to attain godhood as a Virya, Kshatriya warrior hero archetype if only in his own mind (Having a connotation to the 'god mode' of the videogame Doom). His aspiration to establish a militaristic utopia is very reminiscent of America, the 'invincible Eagle'.

Guile is yet another typical instance of the American archetype and even his name is appropriate, a guileful figure who, like Rolento is a master of psychological warfare and deception, a representative of the freemasonic despotism of America. His deceptive quality creates an inner schism and tension in his character which manifests in his defective fighting style, it's externalization based largely on trickery and brute force, a perfect example of American foreign-policy. He is the brother of Ken Masters who is also the half-brother of Ryu.

Ken Masters represents the blonde-haired American who has become fascinated with the East and its culture, becoming a karate expert. He embodies a typical American aggression as seen in his red colored gi and yet by virtue of becoming influenced by the Eastern spirituality and one of its martial manifestations e.g. karate, he has transitioned away from the corruption of Guile toward a more spiritual orientation of his consciousness. Thus he is capable of being a half-brother of Ryu, the modern Japanese archetype, seeking his Tradition with Zen-like detachment and the vehicle of karate serving as a mechanism of imminent transcendence.

Judging from the fact that Ken has black eyes and somewhat oriental features this might indicate he is a half-breed (part Aryan with his golden hair and part Oriental with black eyes or that he is a half-breed Oriental Jew, in the latter case demonstrating an implied Jewish supremacy). In either case the implication on the part of the game's creators is that the North American is capable only of the physical expression of violence and a deviant psychology based upon self-interest and power madness. This is of course true in part but is not the complete story.

Continuing to praise themselves with characteristically oriental guile the creators of the game present another archetype of Japanese traditionalism which serves the dual purpose of making allowances for their affiliation with the Third Reich, that of an erstwhile affiliate of Shadowloo, the sumo wrestler E. Honda, who is some sort of Japanese police agent investigating Shadowloo causing the death of some of his fellow Japanese through their manufactured drugs.

In the figure of E.Honda the Japanese Tradition is presented as rectified and no longer tainted with the affiliation of Shadowloo (implicitly the Nazis) and presented as a purer morally virtuous archetype of innocence in the Judeo-Christian sense (or Zen Buddhist sense and possibly that of Shinto), which may also be connoted by the rising sun in the stage of E.Honda.

Yet more oriental infighting is presented in the character of Fei Long, a Bruce Lee archetype or archetype of the modern Chinese warrior who is portrayed as an extremely arrogant and contemptuous figure and a showman infatuated with his own image while simultaneously having been, unlike the more traditionalist figure of Gen (the Taoist and traditionalist martial artist) who is a more mysterious and potentially humble type, corrupted by Western culture as a movie star.

Hence the Japanese aspersion against the Chinese who is corrupted (albeit largely unwillingly) under the regime of Mao Tse Tung, some regions of China having sided with the Third Reich and even having been colonized by Japan such as Manchukuo, though China still having accepted westernization. This is perhaps a further implication of poetic justice in the Chinese not having accepted Japanese colonization and instead having opted for Soviet westernization. The moral (again according to Judeo-Christian and mainstream religious norms as well as those of democratic enlightenment ideology) character of the Chinese is nonetheless upheld by the Japanese creators in the figure of Chun Li who represents the traditional, dutiful Chinese woman with her traditional costume, her stage being situated in a stereotypical Chinese city with street peddlers and rickshaws. The dutiful nature of Chun Li is seen in her making it her life's mission to bring Vega (M.Bison) to what is considered by the United Nations globalists' 'justice' as vengeance for Vega's orchestrating the death of Chun Li's father. That the Interpol agent Chun Li must play things by the book rather than seeking private vengeance as her law-abiding mentality dictates is a Traditional 'mode of conduct' according to her Confucianistic code of ethics (rights and principles or 'li' as spoken of in the analects of Confucius).

By praising the oriental female, in a way a distant affiliate of theirs (being orientals closely related in some respects) they place themselves in the position to critique to a greater degree the white female Cammy.

'Kami' in Japanese Shinto refers to any being which possesses awe-inspiring qualities. The figure of Cammy in the video game franchise represents a white, blonde haired blue-eyed MI6 agent who has become possessed by the psycho power of Vega (M.Bison), becoming his captive slave and covert assassin. This is seen in an episode of "Street Fighter: the Animated Movie" where Cammy employs her martial arts tactics to assassinate a politician by the name of 'Mr. Sellers' (a seller? a jew?) thereby implicitly conveying the relationship between Vega or M.Bison and 'antisemitic' Nazism and the latter's Shadowloo organization.

In Shinto Kami are considered to be of a double mind and this is shown in the character's schizophrenic consciousness being controlled by Vega and perhaps also being a subtle mockery of the white woman being 'double minded' or wayward in her loyalty, lacking constancy or consistency in principles.

According to the Shinto lore one had an obligation to appease Kami in order to gain their favor and avoid their wrath, not unlike the relationship most have (indeed must have) to white women, and women in general. A parallel is best drawn between white women as archetypically represented by Cammy and Kami the natural spirits or divine forces of nature (earth mother goddess).

They had two souls: one gentle (positive feminine archetype or higher octave of female consciousness) and the other assertive (aggressive; irrational-the negative or lower octave of female consciousness, though this can have its positive traits just as the former can have its negative in being overly altruistic and other-regarding without prudence or stability of judgment, heedless of the consequences of action). The souls are also hidden: one happy, one mysterious, further connoting the female nature of the external façade (mask) and the internal reality (face).

The role of Kami was also the sustaining of crops, meaning that their role mirrored that of the feminine (sustaining and nurturing the 'growing things'). That the figure of Cammy in the videogame is portrayed as a traitor to her race (the British) illustrates that her judgment is poor and her double-mindedness (and conflictual, dualistic soul) further leads to a violation of the national socialist creed 'Meine Ehre Heisst Treue' (honor is my loyalty). Hence white females are subtly mocked as the Achilles' heel of the white race and perhaps by extension the males who 'let them off the chain'.

The inverted red triangle Cammy wears over her right breast connotes feminism and an impassioned and Martial feminine consciousness and this on a black military vest connoting a Saturnian finitude or death-like quality and its barrenness (childlessness). This is probably intended to be prognosticative alluding to the death of the white race through feminism and the lack of traditional role play. What is unknown of course by the creators is that species propagation is already of no purpose as a race war to come will be the deciding factor of world history on this earth plane. What is also unknown is that with Hitler's sacrifice the Aryan race has already won only in a different dimension, first Hyperborea.

Another 'victim' figure is placed into the pantheon of world fighters in the tournament of Shadowloo and participates in a way purely for reasons consistent with his Oriental Hindu ethics, that being Dhalsim, who only engages in such activity for the purpose of obtaining money to feed his village. Thus he is presented as a Ghandi-like archetype only in a more martial form, abiding by the Satyagraha-style ethics of Gandhi (non-violent resistance), only resisting the 'Western imperialism' that coerces him to fight for 'the innocent'. This characteristically passive-aggressive mentality is presented as a virtue of Chandalism in contradistinction to the vice of the master morality of Vega and is thus characteristically Judeo-Christian (Hindu; and also to some extent but not authentically buddhistic, more the Mahayana form of a distorted buddhism centered around moralizing and passivity).

The oriental contrast between Sagat, the more Indo-European-Lemurian hybrid and inheritor of the Theraveda tradition (masculine consciousness) and the more Aryan Dravidian oriental Dhalsim (feminine consciousness) as well as the ethics of Chun Li (feminine-lunar) presents the oriental Sagat as more of a dark side masculine modality of Oriental or quasi-oriental consciousness or essence and behavior and the other two as feminine even if perhaps more Aryan racially as in the case of Dhalsim. Perhaps this is an implicit tongue-in-cheek mockery of the Aryan and the resultant product of caste mixture on the part of the Kshatriya Japanese?

The other token minority characters are added as means of appealing to the United States and British (Anglo-American) audience, those of DeeJay and T.Hawk. Here is presented the same guileful mockery on the part of the Japanese who posits two figures representative of colonized nations manifesting their will to power within the context of the 'racial holy war' (Rahowa) of the Shadowloo tournament obtaining their 'right' to oppose their 'colonialist oppressors' by main force.

Historically the episode of the 'wind rush' Caribbean backwash of colonization to England occurred in the 60s just as did the Mexican into the States. Hereby the creators are mocking the Anglo-American imperialist expansion as it took on the sewage of the 'Third World' it sought to control and exploit, a tu quoque style gesture on their part. This presumably is what the international Jews had planned from the beginning in setting up the white colonialists who they largely controlled and influenced and used in their expansion into non-white territory then, after finishing with them they received the backstab by the international Jews' morgul knife.

The most significant figures in the game, at least viewed through Japanese eyes are they who are the ultimate victors in the end, those being Ryu (a traditionalist karate master) and Akuma whose original name was Gouki ("Great Demon" but having been requested to be changed by the 'western' affiliates to 'Akuma'-meaning 'demon' and connoting Satan or the Devil) and having created a false connotation of judeo-christian 'evil' associated with the character.

Ryu is a representative of Japanese tradition, that of Zen or perhaps Shinto and Karate. He is portrayed as forever involved in a spirit quest, wandering the earth in search of combatants to hone his skills, not fighting the outer war against others such as in the case of Vega and Shadowloo seeking temporal power but seeking spiritual power through fighting an inner war of self overcoming (the absent God who is coming, the Superman, only in Oriental form not Nietzschean, the form of 'the man of heaven' perhaps in his samurai warrior aspect).

Ryu's stage is that of the Japanese landscape showcasing the beauty of Japan prior to westernization or modernism, the influence of European presence, and yet this assertion of autonomy and origins in spite of the Ainu Aryan creators of Japan. Perhaps the allusion is to Shinto and the animism of the Japanese Tradition in the pre-Ainu stock who subsisted in the islands of 'Japan' long ago? An implied condemnation of the Aryan and their superimposition of culture?

Regardless, Ryu eventually at the last phase of the tournament faces Vega and is defeated. The oriental defeated by the Aryan. However the poetic justice as presented by the game's creators lies in the appearance of Akuma. Akuma is a spiritual figure, perhaps another one of the Kami of Shinto as he has features unlike all other characters, those of a non-human sort and with bright red hair (paradoxically connoting the Aryan origins of this figure deriving from or being identical with the Divyas of Hyperborea? This would further implicate the Aryan as 'fallen' and hubristic being defeated by the higher form from what he involuted). The probability he represents the clan spirit of Japan and its indigenous people is high as Akuma defeats Vega for supremacy, and as the last gesture of his appearance over the dead body of Vega he displays the back of his gi on which is emblazoned the heaven kanji, Japanese symbol for the transcendent emblazoned in glowing fire for the elemental fire of Spirit. Thus is conveyed the defeat of Aryan mankind by the primordial spirits of the Japanese.

It is confusing whether Vega does not represent the Jew rather than the Aryan, a confusion probably deliberate on the part of the creators who, being agreeable to the Anglo-American Zionist audience and markets had to put the Aryan in place of the Jew as the archetype of 'evil', in the Judeo-Christian sense.

Unless of course this is the sincere opinion of the Japanese to witness the fall of Aryan man and the hegemony of their super-cultural organism in the form of Akuma, an archetype of their own supremacy. It is not enough to understand this motivation if one views the world through western eyes. Neither is it adequate to view it through Eastern eyes as both would be a distorted prism of half-truth. Rather one must view the meaning of this entire franchise through Northern eyes, with the light of the North, of the black sun, not that of the rising and dying sun least of all the rising and dying son-God of the Magian Near Eastern and Mediterranean type.

The Aryan stands on the true throne of Hlidskjalf in Asgard, the realm of Eternity in which only he may dwell. He thereby conquers in the spiritual plane and he conquers through combat in the physical even should he be defeated in the physical, through the triumph of the Will.

